

DNCR Accessions Committee Agenda For the NC Historical Commission

Approved at the 3/8/2022 DNCR Accessions Meeting

*Reflects 12/8/2021, 1/12/2022 & 2/9/2022 NCMH Acquisitions Meetings
& 2/25/2022 NCSHS Acquisitions Committee Meeting*

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Proposed Deaccessions:

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NC Museum of History

Reflects 12/8/2021, 1//2022 & 2/9/2022 NCMH Acquisitions Meetings

1) **Receipt #:** 6398.1 “Farm Animal” scenic corner cupboard by Tilden J Stone

Source: Purchase, Museum of History Funds from Mary Lib Crews, Lenoir, NC

Historical Significance:

The artist of this corner cupboard, Tilden J Stone, was an early leader in NC’s furniture industry. His first furniture/chair factory was one the first factories in Lenoir and was eventually purchased by Ed Broyhill.

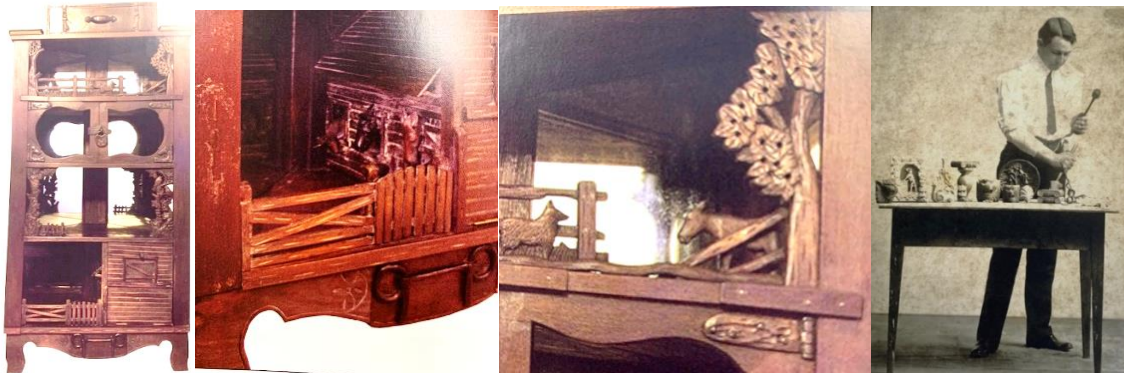
*His factory transitioned from bobbins for the textile industry to furniture

*Tilden was Bernhardt Furniture Co.’s (Lenoir factory) master pattern maker and lead carver. He specialized in upscale furniture and carvings for the “new” middle-class and upper-class patrons of Bernhardt.

*Tilden also made custom, quirky, and fanciful furniture in his own backyard workshop. He once made a piece for Doris Duke but refused to leave it with her because he felt she did not appreciate his work enough.

*The seller’s father once commissioned a whole house of furniture from Stone.

Relevant holdings in current collections: the museum has no representative examples by Stone, whose furniture is rare and well documented. The piece can be used to explore folk art and furniture history of NC.



2) **Receipt #:** 6390.1 Bureau, c.1850

Source: NCMH Foundation Gift: Agent: Winstead’s Auction, Yanceyville

Historical Significance:

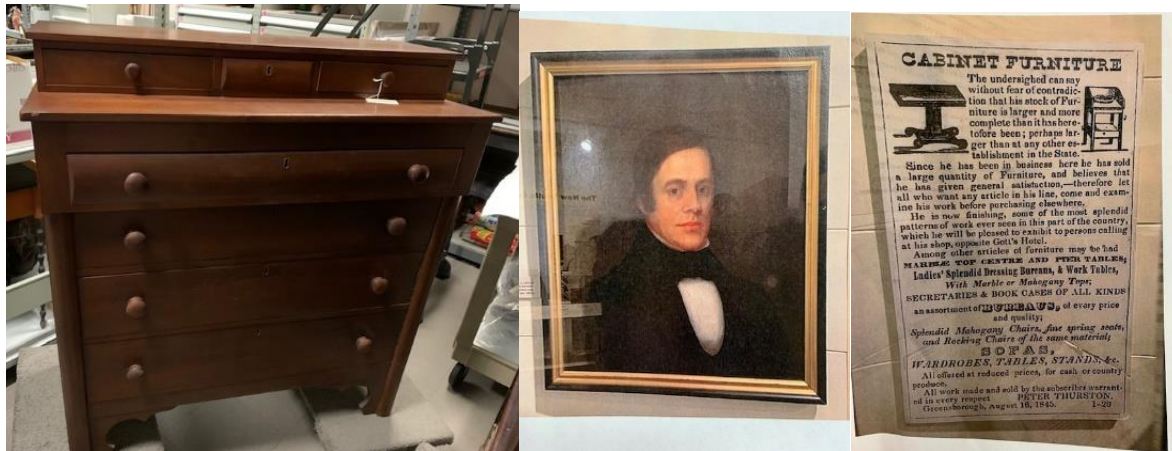
The maker, Peter Thurston, was a contemporary cabinetmaker in the region where Thomas Day was working. Thurston’s style is more “solid built” with a vernacular feel whereas Day was more refined/“high style” Empire.

*Thurston originally began his shop in Greensboro but later moved to High Point, likely being one of the early shops in NC’s furniture industry in High Point.

*He advertised prolifically using some of the same advertising lingo that Day utilized.

*Newfound research of Thurston is currently being analyzed.

Relevant holdings in current collections: the museum currently has no representative pieces of this furniture maker who was a contemporary of Thomas Day.



*Painting of Thurston is located at the High Point Museum

3) **Receipt #:** R.6468.1-4

Object Name: women's hats (4)

Source: Donation, Naomi Feaste

Historical Significance: Vida Evelyn Bruton Myers (1913–2009) was born in Wadeville, Montgomery County, the youngest of seven children. She grew up attending Clarks Grove Missionary Baptist Church and graduated from the Peabody Academy in Troy. She worked as a domestic servant for \$2.00 per week for a while and then decided to go stay with her brother and his wife, who had moved to New York City. While there, she met her future husband, Simon Myers, a South Carolinian who worked as an elevator operator in her apartment building. They married in 1937 and made plans to return to Montgomery County when he was drafted into World War II. Vida, who was pregnant by this time, returned to stay with her parents, and she and her parents worked on building a home that she and Simon moved into upon his return. The Myerses had five children, and Vida was a homemaker. She emphasized education, discipline, and cleanliness among her children. Each week, she dressed them each carefully for church, and made sure she and the girls always had appropriate hats to wear. She developed a lively business selling eggs she raised and making and selling quilts. She later taught quilt making at Montgomery Technical Community College. She had musical talent and wrote poems and songs—one of which she had copyrighted. She always wore hats to church and to other formal occasions, amassing a collection of some 25 by the time she died. A lively account of Vida Myers's life, written by her daughter Naomi Feaste (museum volunteer and AACC board member) accompanies this collection. Additionally, Feaste has provided photographs of Myers wearing hats at different stages in her life (attached).

Relevant holdings in current collections: African American women are universally underrepresented in our collections, and fashion/accessories are no exception. We currently only have one Black woman's dress hat. These four hats, associated with Vida Evelyn Bruton

Myers of Montgomery County, and thoroughly documented by her daughter, fill an urgent need in our clothing/accessories collection.

Reason for collecting & Potential Use: One or more of these hats could easily go into a rotation in *Collecting Carolina* or be used in any exhibit or program about women's attire, Black women's experiences/fashion, church fashion, African American church culture, or religious life.



4) Receipt #: R.6168.1

Object Name: Incredible Edibles Kit

Source: Donation, Mr. Preston H. Smith

Date Made: 1964

Historical Significance: The donor grew up in Haw River, NC and received this from Santa in the mid-1960s.

Mattel's first Thingmaker kit used molds and a small hot plate to create rubberlike toys from a thick, colored "Plastigoop" liquid. The original Creepy Crawlers set made spiders, worms, bugs, lizards, and other critters. Its popularity soon led to a line of Incredible Edibles kits (first produced in 1966) that used "Gobble-Degoop", a candylike gel, to create flowers and shapes—in flavors like licorice, butterscotch, and root beer.

Relevant holdings in current collections: We do have other fad toys of the 1960s, but no "thing maker" toys of that era.

Reason for collecting & Potential Use: This toy was collected for the *Toy Boom!* exhibit. It's a fun example of a 1960s "creative" toy. The fact that it used a hot plate could demonstrate how toy safety has changed over the years. These Incredible Edible kits continued to be sold into the early 2000's (but much safer for kids).



5) **Receipt #: R.6038.1**

Object Name: Simon Electronic Game

Source: Donation, Mr. Drew Dennis

Date Made: 1978

Historical Significance: Used by the patron who grew up in Charlotte and has lived in Raleigh for the past 17 years.

Inventor Ralph Baer was best known for developing the "The Brown Box," which today is thought of as the first video game system (and would eventually become the Magnavox Odyssey). In 1975, he began working with Marvin Glass & Associates, the design firm responsible for some of the century's most iconic toys like Rock 'Em Sock 'Em Robots, Lite-Brite, Mouse Trap, and Operation.

Baer's job was to design and develop a new wave of electronic toys and games, which included the Simon. Named for the children's game "Simon Says," Milton Bradley released the Simon in 1978 with much fanfare, including a midnight release party at Studio 54. The game reached its peak during the 1980s and continues to be sold today.

Relevant holdings in current collections: We have a Speak & Spell, which is another iconic electronic toy of the 1970s.

Reason for collecting & Potential Use: The Simon was collected to expand the 1970's toy collection, specifically to be used in the *Toy Boom!* exhibit.



6) **Receipt #: R.6227.1-8**

Object Name: Intellivision Video Game Console, Games and Accessories

Source: Donation, Mrs. Eileen Cummins

Date Made: 1979

Historical Significance: The patron lives in Denton, NC. Her daughters played the Intellivision when they were young.

Mattel began developing the Intellivision in 1977, the same year the Atari released its 2600 console. In 1979, the Intellivision “Master Component” hit shelves, retailing for \$275. The system notably had far better graphics and better audio than the 2600; the Intellivision used a 16-bit processor, while Atari’s 2600 used an 8-bit. In attempts to compete with Atari, Mattel launched an aggressive ad campaign, comparing the graphics of the two consoles. In its first year, Mattel ended up selling out of Intellivisions. By 1981, the company sold over one million consoles and by 1983, 3 million units were sold. By the mid-1980’s, however, the popularity of the Nintendo Entertainment System pretty much destroyed all other competition.

Relevant holdings in current collections:

We currently have an Atari Pong and Atari 2600 from this early period of video gaming. This would showcase how toy companies were trying to compete in the video game extremely lucrative and popular video game market. We also have a Nintendo Entertainment System (NES).

Reason for collecting & Potential Use: Was collected to expand the 1970s toy collection, as well as the video game collection; was used in the *Toy Boom!* exhibit.



7) **Receipt #: R.6228.1-3** Handheld Video Games

Source: Donation, Ms. Paige Myers

Historical Significance: The patron grew up in Ahoskie, NC as an only child. She believes this is why her parents got her the most cutting-edge toys at the time as gifts.

Relevant holdings in current collections:

We currently have an Atari Pong and Atari 2600 from this early period of video gaming. We also recently acquired a Nintendo Gameboy, the device that destroyed all other competition in handheld gaming.

Reason for collecting & Potential Use: Was collected to be used in the *Toy Boom!* exhibit, to showcase the rise of electronic gaming. This toy would showcase how toy companies were trying to compete for electronic console gaming.

R.6228.1 Object Name: Tandy Electronic 2-Player Baseball game

Date Made: 1981

This was given to the donor as a Christmas present. Handheld electronic games were all the rage in the late-1970s, early-1980s. The success of Mattel's Electronic Football game, as well as Milton Bradley's Simon, led to a wave of other toy companies releasing their own versions: Parker Brothers' Merlin game and Coleco's "head-to-head" sports games, for example. This Tandy game also represents a bygone era where Radio Shack was the dominant retail store to get all electronic games and gadgets.



Receipt #: R.6228.2 Object Name: Merlin, the Electronic Wizard game

Date Made: 1978

The Merlin was created by a small team led by Bob Doyle, a former NASA employee. The toy used buttons, lights, and sound effects to let kids play a variety of games like Tic-Tac-Toe, Blackjack, Music Machine, Echo, etc. by challenging the Merlin console itself or another person. In 1980, it was one of the best-selling toys, with 2.2 million units sold. destroyed all other competition in handheld gaming.



Receipt #: R.6228.3 **Object Name:** Coleco
"Head-to-Head" Basketball game
Date Made: 1979



8) **Receipt #: R.6253.1**

Object Name: Pogo stick

Source: Donation from the NCMH Foundation

Date Made: Ca. 1950s-60s

Historical Significance: This pogo stick belonged to the family of Barbara Langford Watts of Walnut Cove, NC.

A basic form of the pogo stick hit the scene in the 1920s when German inventors Max Pohlig and Ernst Gottschall filed their patent for a single bouncing stick with one vertical handle. The toy did not become a big hit until a modern version hopped onto the scene in 1957. Reinvented by George Hansburg, the safer, two-handled version allowed users to jump higher and perform more daring stunts.

Relevant holdings in current collections: We have a couple hula hoops in the collection, which were another example of zany fad movement toys that became big in the 1950s.

Reason for collecting & Potential Use: Was purchased for the *Toy Boom!* exhibit.



9) **Receipt #: R.6301.1-3**

Object Name: Pop culture merchandise and photograph




Source: Donation, Nancy Jones Armstrong

Historical Significance: Nancy (Jones) Armstrong was born in December, 1951. She grew up in Raleigh, attended Broughton High School and later UNC-Chapel Hill.

Western toys were all the rage in the 1950s and 1960s and Fess Parker, who portrayed two American pioneers on television, became a hero to millions of baby boomers. Davy Crockett premiered in 1954 on the “Disneyland” series and made Parker an overnight success. It also launched a toy fad where 10 million coonskin caps were sold throughout the world. The success of the “Davy Crockett” series launched another series starring Parker, *Daniel Boone*, which ran on NBC from 1964 to 1970.

Relevant holdings in current collections: We have a coonskin cap in our collection, Daniel Boone child’s costume, Daniel Boone card game, and other western toys

Reason for collecting & Potential Use: To add to our western toy collection (female-owned); Daniel Boone and his connection to North Carolina; also, Fess Parker has ties to North Carolina-performed as Davy Crockett in *Davy Crockett: King of the Wild Frontier* (1955) filming in the Great Smoky Mountains National Park, as well as in the Qualla Boundary (local residents of Qualla played small parts in the show).

<p>R.6301.1 Fess Parker-autographed Daniel Boone case Date Made: 1964</p>	
<p>Receipt #: R.6301.2 Object Name: Davy Crockett child’s t-shirt Date Made: Ca. 1950’s</p>	
<p>Receipt #: R.6301.3 Object Name: Photograph of Nancy Jones Armstrong Date Made: Ca. 1955 This photo is her wearing her own Davy Crockett outfit.</p>	

10) **Receipt #: R.6363**

Object Name: Variety Vacationland booklet

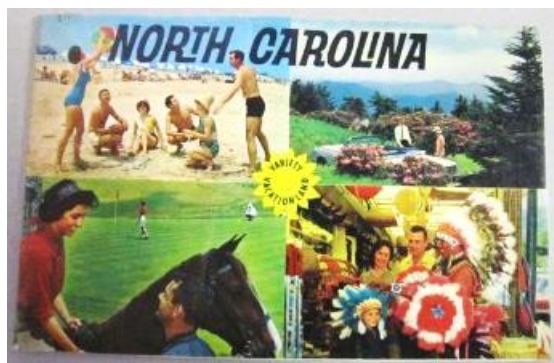
Source: Donation from NC Museum of History Foundation

Date Made: 1960s

Historical Significance: The Variety Vacationland campaign was one of the earliest attempts at a state-supported, statewide tourism campaign in the United States.

Relevant holdings in current collections: We have a couple *Variety Vacationland* guidebooks (MOA), but not this one.

Reason for collecting & Potential Use: Was purchased to display in the *Are We There Yet?* exhibit



11) Receipt #: R.6452.1-2

Object Name: Water Pitcher with Goblets and Tray

Source: Donation, Congressman George Henry White Center

Date Made: Before 1919. The exact age could likely be older and is still undergoing research.

Historical Significance: Tilting water pitcher with tray and two (2) goblets given to 2nd District Congressman Claude Kitchen [(1869- 1923) Halifax County]. Kitchen, a white man, was elected to the majority African American 2nd Congressional district in 1901. At that time, a majority of the Black electorate could not vote. Congressman Kitchen replaced Congressman George H. White [(1852- 1918) Edgecombe County] in 1901. By 1909 Kitchen had been named to the powerful Ways & Means Committee and served as its Chair 1915-1919. Congressman Kitchen suffered a stroke in 1920 after a fiery speech and was not able to physically serve, though he was re-elected to the 2nd District. In 1921, Kitchen was elevated to House Minority Leader (Democrat) even though he never left Scotland Neck, NC, during the 1921-23 term. Congressman Claude Kitchen served (1901-1923) as one of the most powerful politicians of the 20th century. The artifacts were passed down in the Kitchen family.

Robert Egleston, president of the Twin City Foundation of Winston-Salem, NC, offered the items to the Congressman George H. White Center in Bladen County as a gesture of reconciliation. Mr. Egleston, great-grandson of Claude Kitchen, also has joined the Friends of the GHW Center to assist with the center's mission. The GHW Center has graciously offered to donate the artifacts to the North Carolina Museum of History.

Reason for collecting & Potential Use:

This artifact will be a nice fit in the decorative arts collection. It can also be used for African American, politics, eastern North Carolina, Reconstruction, and Civil Rights Exhibit online.



12) Receipt #: R.6450.1

Object Name: 1/48 scale model F-4 “Phantom” jet aircraft

Source: Capt. Theodore Triebel, USN, Rougemont NC

Date Made: 2021

Historical Significance: Ted Triebel was born in the Panama Canal Zone in November 1941, where his father – a US Navy officer – was stationed. Triebel graduated from the US Naval Academy in 1964 and received his wings January 1966. He completed training in the F4 “Phantom” at NAS Miramar, CA, and joined VF-213, the “Black Lions,” for two combat cruises to Southeast Asia aboard USS Kitty Hawk (CVA-63). He participated in a Navy-USAF pilot exchange in August 1968 and flew with the 8th Tactical Fighter Squadron, the “Black Sheep,” at Holloman AFB, NM, for two years. Later he joined VF-151, the “Vigilantes,” in November 1970. Triebel completed a third combat cruise and was halfway through the fourth when he and his co-pilot Dave Everett were shot down over Vietnam on 27 August 1972. Triebel spent 215 days in captivity before his release on 29 March 1973. After his release, he served in Washington (state), Virginia, Washington DC, and in the Indian Ocean. In 1987 he was assigned to Duke University where he headed up the Navy ROTC program for Duke, UNC-CH, and NC State until 1992. He retired from the Navy in 1993 and lives in NC today.

This is an exact model of Capt Triebel’s F-4 that he was flying when he was shot down.

Reason for collecting & Potential Use: to be used in DMVA Hall of Firsts exhibit case (Capt Triebel is an inaugural inductee), and subsequently used in Vietnam section of the Answering the Call Exhibit.



13) Receipt #: R.6451.1

Object Name: Fort Bragg scented candle

Source: Bethany Donnelly/The Fragrant Bean Candles, Ft Hood TX

Date Made: 2021

Historical Significance: Donor is married to an Army officer and makes soy candles for military personnel that reflect the aroma of their duty station. She currently has 25 flavors in the “This is Home (Today)” line for bases in US, Europe, and Asia; Fort Bragg – fir & pine scent – is the only NC base currently offered.

Reason for collecting & Potential Use: A very unique Bragg-themed collectible; can be used in exhibit about military bases in North Carolina and/or migratory and transient nature of a career in the military.



14) **Receipt #:** R.6467.1

Object Name: Decommissioned Raleigh, Aycock Street, Sign

Source: Donation, City of Raleigh

Date Made: 21st Century, Removed from use on 7/1/2021

Historical Significance: In the last ten years, citizens of neighborhoods and cities around the country have written petitions pushing to rename streets, parks, and buildings with white supremacist or racist namesakes. Aycock Street in the Five Points neighborhood of Raleigh was one such street. Stephen Mangano, who had lived on Aycock Street for twenty years, began a petition in August 2020 to change the name of the street to Roanoke Park Drive. He eventually gathered the signatures of 36 of 76 property owners on the street on the petition. The Raleigh City Council took up the proposal during the 1:00 session on May 6, 2021, voting unanimously to make the change. This sign, along with others along the nine-block street, was replaced on July 1, 2021.

The street name honored former North Carolina Governor Charles Aycock (served 1901-05) who supported school segregation and played a part in the Wilmington Coup of 1898. Other Aycock removals in the state include UNC Chapel Hill, which removed Aycock's name from a dormitory on campus a year ago, and the city of Greensboro, which changed the name of Aycock Street to Josephine Boyd Street in 2017. North Carolina officials are currently working to replace a statue of Aycock at the U.S. Capitol with one of the late Rev. Billy Graham.

Relevant holdings in current collections: The museum has a coffee and tea set related to Gov. Aycock (1914.189.1-.3), an associated red shirt (19XX.330.32), and serving platter (1962.49.7), a portrait (1964.123.26), and a pocket watch (1999.26.1-.2), among other household furnishings. Objects associated with racial justice initiatives include: two murals from the 2020 BLM protest (2021.2.1 and George Floyd), and a protest quilt (2021.10.1). There are also a few items currently receipted at the museum connected to the BLM protest movement, including two protest murals (R.6357.1-.4 and R.6359.1-.2); a funeral program for Floyd held in Raeford, NC on June 6, 2020 (R.6334.1); a group of picket signs (R.6419.1-.5); and a collection of broken glass and signs that were associated with 2020 protests in Raleigh (R.6415.1-.3). There are no other decommissioned street or public signs in the collection.

Reason for collecting & Potential Use: The sign, part of a larger national narrative that pursues racial justice through the reclamation of public space, speaks to current, national initiatives as well as citizens banding together to enact change. The sign may be used in the *Signs of the Times* exhibition (2022). The other half of this sign was collected by the Aycock Birthplace site.



15) **Receipt #:** R.6340.1

Object Name: Hand-fan (Advertising fan)

Source: Donation, Matthew Peek

Date Made: 1941-1945

Historical Significance: This fan was manufactured by the U.O. Colson Co. of Paris, Illinois, on behalf of the Owen Drug Company, which was established in Salisbury, NC in August 1934 (see associated item 1996.22.1). Fans like this, which were likely produced for an event (perhaps a parade, rally, sporting event, or other gathering), were more than just advertising for local businesses: they used patriotic imagery or slogans to demonstrate the patriotism of the business or during wartime – to assert that the business was a vital component of the home front war efforts. Other items in the same category include custom matchbooks, playing cards, pens, programs for events (such as military installation sports team games), and other advertising kitsch. They appeared alongside other Americana – such as small American flags – at events to create an overall nationalistic and patriotic atmosphere.

Artist Fitz Boynton (November 11, 1889-1956) was an Illinois-based commercial artist and sculptor who served in WWI, making sketches of his fellow soldiers. Thereafter he produced commercial art and sculptures, the former of which were used as the cover for numerous magazines, the latter of which included an award-winning bust of Abraham Lincoln. The same image that appears on the fan, titled by the artist 'A Call to Arms,' was also produced as a poster by the artist.

The woman in the image has previously been identified as a WAAC/WAC, the Women's Army Auxiliary Corps, founded on May 15, 1942. While the WACs saw significant representation on promotional and recruiting materials, their uniforms were a drab brown or green color (see for example, 2018.6.1-.3). If the woman on the fan is representative of an actual military group, it is more likely the WAVES (Navy, established July 21, 1942) or SPARS (Coast Guard, established on November 23, 1942), both of which had summer whites as a uniform. However, most likely is that the woman, who has a hairstyle and makeup more akin to a pin-up girl than an enlistee, is a generic pseudo-military nationalistic image of the kind that proliferated in the WWII-era; they were often called 'victory girls.' Akin to Rosie the Riveter, there was a push during the World Wars to engage people on the home front, where many women in the WAC, WAVES and SPAR corps served, as well as to include women in more active roles in the military and workplace. A physical training manual titled "Y"u Must Be Fit" was published by the war department in July 1943, and it began by naming the main responsibility of the enlisted women: "Y"ur job: to replace men. Be ready to take over." While they never supplanted men in the military, women played large and significant roles across numerous military branches, continents, and engagements. As Gen. Dwight D. Eisenhower noted, "t"eir contributions in efficiency, skill, spirit and determination are immeasurable."

Reason for collecting & Potential Use: Despite the large number of hand fans in the collection, few other fans bear a nationalistic image (1996.77.13, 1996.77.14, 1996.106.127), and only one other fan speaks to pharmaceuticals (2009.78.3, which bears an advertisement for "Brantley & Son, Inc, Druggists"). This is also one of the very few fans to feature a woman as its topic (other females all being children). This would also be the only hand fan that can be distinctly dated to the WWII period. The fan could possibly be used in exhibitions or rotations related to military history, women's history, and pharmaceutical history.



16) Receipt #: R.6464.1-.4

Object Name: Moderna Vaccine box; two (2) empty Moderna vaccine vials; and a blank COVID-19 vaccination card

Source: Donation, Sgt. Gary Spencer

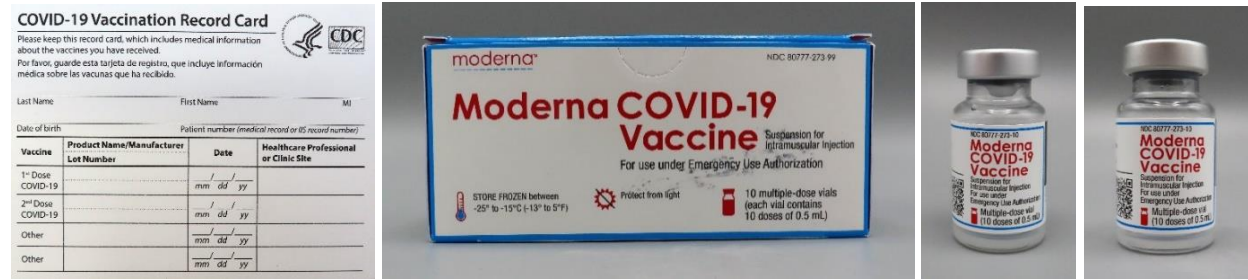
Date Made: 2021

Historical Significance: The COVID-19 pandemic, also known as the coronavirus pandemic, is an ongoing global pandemic that was first identified in the Chinese city of Wuhan in December 2019. The World Health Organization (WHO) declared a public health emergency of international concern on 30 January 2020, and a pandemic on 11 March 2020. As of mid-December 2021, there were over 1.6 million confirmed cases of COVID-19 and over 19,000 deaths in North Carolina. Mass vaccination campaigns began in December 2020, with the Moderna vaccine being authorized on 6 January 2021. As of mid-August 2021, more than 4.6 billion doses of COVID-19 vaccines had been administered in over 190 countries, and they are widely credited for their role in reducing the severity and deaths caused by COVID-19. The Moderna vaccine is an RNA vaccine composed of nucleoside-modified mRNA (modRNA) encoding a spike protein of sars-cov-2, which is encapsulated in lipid nanoparticles, and is meant to be administered in two 0.5mL doses at least 28 days apart.

These objects were collected by Sgt. Gary Spencer who is part of the Sanford unit of the NC National Guard; he is also the curator of the museum housed in the Joint Force Headquarters Compound. Upon designation of COVID-19 as a pandemic, the NC National Guard began assigning strike teams to work around the state with county public health services – they administered shots as well as performing administrative work entering information into health databases. As of December 2021, there are 24 strike teams with 6 soldiers each working to administer vaccinations and perform administrative work throughout the state of North Carolina. There has been a total of 526 soldiers mobilized in the vaccination efforts, who have administered over 175,000 vaccinations. These vials of vaccine were administered at the Joint Force Headquarters Compound in Raleigh in March 2021.

Reason for collecting & Potential Use: While there are items in the collection documenting the social aspects (and restrictions) of the COVID-19 pandemic, we do not currently have anything representing the scientific aspects of the virus. The vaccine allows us to discuss advances in medicine – the Moderna vaccine is an mRNA vaccine, a novel form of vaccination – zoonotic

diseases, the history of pandemics, and brings the existing medicinal and pharmacy collections in the museum up to the present day. It also speaks to community mobilization and engagement surrounding a global pandemic.



17) Receipt #: R.6455.1

Object Name: “Investigate Lies” Protest Sign

Source: Donation, Found in Collection

Date Made: 2008

Historical Significance: This re-worked traffic sign, which bears the command to “Investigate Lies” underneath a depiction of the collapsing World Trade Centers, was found by Robert Stone on September 11, 2008, leaning against the Museum on the corner of Wilmington and Edenton streets. There was a protest on the capital grounds that day, and it is possible the sign was left specifically as a donation to the museum. It could also just have been too heavy and awkward for the bearer to transport home. The sign is connected to the ongoing conspiracy theories that surround the terrorist attacks of September 11, 2001 – perhaps the most theorized event in modern history. Conspiracy theories, often connected to social or political uncertainty, stretch back to the very foundations of American history. They are built on circumstantial fears, partisan affiliations, polarization of social groups, political ignorance, and nationalism, and are spread through media in all forms. In the wake of September 11, 2001, there were numerous conspiracy theories advanced on the internet, film, and in books, some starting as early as the same day as the attacks. They ranged from implicit government planning and involvement in the event to ignoring evidence that the attacks would happen. In an address to the United Nations on November 10, 2001, President George W. Bush denounced the emergence of “tragic conspiracy theories [...] that attempt to shift the blame away from the terrorists, themselves, away from the guilty.” The 9/11 conspiracy theories started out mostly in the political left but have broadened into what *New York* magazine describes as “terra incognita where left and right meet, fusing sixties countercultural distrust with the don’t tread-on-me variety” (March 27, 2011). Instead of allaying the theories, the passage of time has seemed to increase them: by 2008, 9/11 conspiracy theories topped a “greatest conspiracy theory” list compiled by *The Daily Telegraph* (November 19, 2008), and there were still routine protests.

Islamophobia runs a parallel thread to conspiracy theories related to 9/11, creating a culture of misunderstanding of Islam, as well as vilification of any person suspected of being Muslim. It resulted in attacks on people, mosques, and community centers; anti-immigrant and “anti-Sharia” legislation; and had long-reaching effects on the American nationalist movement. 2008 saw a resurgence of this Islamophobia, in part connected to the presidential nomination

and campaign of Barack Obama. Fears surrounding his country of birth and religion combined with a lack of belief in the government investigating 9/11; a recession and the on-going “war on terror” lead to a strong resurgence of anti-Islamic thought in the U.S. This sign possibly connects to both narratives.

Reason for collecting & Potential Use: The collection does not currently include any artifacts related to the attacks of September 11, 2001, nor does it include objects related to the significant and wide-ranging conspiracy theories surrounding it. This sign would allow for a more nuanced representation of political responses to governmental actions and policies among citizens in North Carolina, as well as connecting to a long line of conspiracies in American history stretching back to the colonial era.



18) Receipt #: R.6407.1-5

Object Name: Political Posters and Button from Black Voters Matter Rally; postcard for “Justice for Dontae Sharp!”

Source: Donation, Kent Thompson

Date Made: 2021


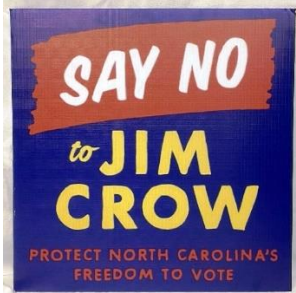
Historical Significance: These political signs (.1-.3) were distributed and carried at the march connected to Freedom Ride for Voting Rights 2021. Freedom Ride ([FREEDOM RIDE – Black Voters Matter Fund](#)), organized by LaTosha Brown and Cliff Albright of the Black Voters Matter Fund ([Black Voters Matter Fund – Black Voters Matter](#)) from Georgia, toured on a quest of voter outreach “from Mississippi to Washington D.C., making stops in key southern states.” After the elections of 2020, more than 40 states considered new legislation to restrict voting rights (in the name of enforcing “election integrity”). Groups like Black Voters Matter believed these laws would have a disproportionate impact on Black communities, and they have a mission to empower communities to combat restrictions to early voting and absentee ballots, and push for other important reforms. Freedom Ride arrived in Raleigh on June 23, 2021, and lead a march from a downtown church, down Edenton, to Bicentennial Plaza, where they hosted a rally connecting to the deep history of Civil Rights in North Carolina; their slogan was “But not today, North Carolina.” The BVM Fund passed out the “Black Voters Matter” signs (.1), and advocacy


group Democracy NC handed out the “Say No to Jim Crow” sign (.2) – the latter are reminiscent of the “The New Jim Crow Must Go” signs carried during the 50th Anniversary March on Washington in 2013, where protesters marched against the weakening of the Voting Rights Act of 1965. This march and rally, among numerous others, raised political consciousness about the issues of restrictive voting laws. In September 2021, the NC Supreme Court struck down the voter identification law that was enacted in 2016.

Social justice initiatives were also represented at the Freedom Ride rally. The button (.4) features the logo for the Forward Justice Center, which is a “non-partisan law, policy, and strategy center.” They partner with groups that focus on movements for change which includes social, economic, and racial justice. Forward Justice advocates for a “just, equitable and free south.” A movement the group champions is the full pardon of Dontae Sharpe, as represented on the postcard (.5). It has 6 group logos, one of which is Forward Justice, advocating for the full pardon of Sharpe, who was wrongfully convicted of murder and spent 26 years in prison. The reverse side of the postcard gives information on ways to help the cause and “demand the state to issue Dontae a full pardon.” Sharpe was exonerated in 2019 and was finally fully pardoned on November 12, 2021. Kent Thompson followed the protest, documenting the event, and collected the signs, button, and postcard after the protest ended and people had dispersed (see Proficio for images of these signs in use).

Reason for collecting & Potential Use: To uphold rapid response/contemporary issues collecting policies; to increase the holdings of Black political materials in the collection; to increase the range of protests materials in the collection (diversifying into various civil rights); and to include the political voices of more ordinary citizens in the collection.

Artifact Images:

<p>R.6407.1</p>	
<p>R.6407.2</p>	

R.6407.3	
R.6407.4	
R.6407.5	

19) Receipt #: R.63317.1 Mid 20thC linen tablecloth

Source: Donation, Rebecca Beach

Historical Significance: Historically Black Americans have been stereotypically depicted in a negative or derogatory manner. Advertisements, household items and many other products routinely bore these caricatures to perpetuate racist conceptions about Blacks and to ‘romanticize’ the South.

African Americans were surrounded by these same products and objects denigrating their cultural history. Items such as this tablecloth were accepted by many Americans as harmless or “kitschy”, even though they perpetuated the belittling of African Americans.

Reason for collecting & Potential Use: Everyday items used on a daily basis often do not survive or are in poor condition. This tablecloth illustrates how racism was perpetuated through seemingly harmless everyday objects.

This tablecloth could be used in a variety of exhibits: popular culture, racism, African American history, decorative arts, social history, and historical imagery.



20) Receipt #: R.6418.1-2 Richard Caswell miniature painting_and newspaper clipping

Receipt #: R. 6418.1 miniature, .2 news clipping

Source: Donation, Charlotte Collins Floyd

Historical Significance: Col. Richard Caswell was one of the first delegates to represent NC in the first Continental Congress; he also served in the second as well.

He served as North Carolina's first (Dec 1776-1779) and 5th governor (1785-1787.)

Caswell was the first in the state to advocate "erecting and establishing a free school for every county" in NC in the 18th C.

Reason for collecting & Potential Use:

This (18thc – early 19thc) gold memorial locket with lock of hair is believed to be the only known image of Caswell. The image could be used in a variety of exhibits: colonial, NC governors, state politics, colonial history, and state history time-line exhibit. The newspaper will be added to the item history folder for this collection for informational purposes.



21) Receipt #: R.5556.1-2

Object Name: Two Photographs, Cecil B. DeMille & Kay Kyser

Source: Donation, NC History Museum Foundation

Reason for collecting & Potential Use: Purchased for *Starring North Carolina!*; to add to our photo collection an image of a North Carolinian who was big in the early film industry.

R.5556.1 1930s photograph of Cecil B. DeMille.

Historical Significance:

Cecil B. DeMille (1881-1959) grew up in Washington (Beaufort County), then moved to New York City for a stage career. Eventually, he directed dozens of silent films, including the first feature motion picture made in Hollywood, *The Squaw Man* (1914). From May to August 1923, he directed *The Ten Commandments*, a large-budget epic that remained one of Hollywood's most profitable films for decades. Over the years, DeMille directed more than 80 films, including a 1956 version of *The Ten Commandments*.



R.5556.2 1940s photograph of Kay Kyser

Historical Significance:

Kay Kyser (1905-1985) was born in Rocky Mount and attended the University of North Carolina at Chapel Hill, where he began his career as an entertaining, comical bandleader. Between 1930 and 1950, Kyser's band had 11 number-one records and 35 top-ten hits, and many of their songs and performances were featured in films. Kyser and his band appeared as themselves in movies such as *That's Right You're Wrong* (1939) with Lucille Ball, *Playmates* (1941) with John Barrymore, and *Thousands Cheer* (1943) with Gene Kelly and Kathryn Grayson.



22) Receipt #: R.6449.1-8

Object Name: Collection of sports memorabilia from local NC teams.

Source: Donation, Mr. Alec Rieder

Reason for collecting & Potential Use: To collect sports fan items from a variety of NC sports teams (including those no longer around like the Bobcats)

<p>R.6449.1 Basketball ticket, Charlotte Bobcats vs. Cleveland Cavaliers tickets (December 8, 2007)</p> <p>Date Made: 2007</p> <p>The tickets feature Sean May, former UNC Tar Heel, who was drafted by the Charlotte Bobcats in the first round (13th overall) and is currently an assistant coach on UNC's men's basketball team.</p>	
<p>R.6449.2 A Charlotte Bobcats souvenir cup</p> <p>Date Made: 2007</p>	
<p>R.6449.3 A Charlotte Bobcats souvenir cup</p> <p>Date Made: 2007</p>	

Historical Significance: The donor grew up in Raleigh and attended UNC-Greensboro. He's a sports fan and collected these over the years while attending games. Following the relocation of the Hornets to New Orleans, on December 18, 2002, BET founder Robert L. Johnson was awarded the franchise, making him the first majority African American owner in a U.S. major professional sport. In June 2003, the team was announced as the Bobcats with construction of a new arena beginning in July of 2003. The team's performance was disappointing, however, and following the 2008 season Johnson sold the team to Michael Jordan. Jordan became the first former NBA player to become majority owner of a franchise. The team did not have a winning season until 2009-10. In 2013, the Bobcats changed its franchise name back to the Charlotte Hornets.

<p>R.6449.4 Wool E. Bull doll</p> <p>The Durham Bulls are a Minor League Baseball team affiliated with the Tampa Bay Rays. The team was originally established in 1902 as the Durham Tobacconists and changed their name to the Bulls in 1912. The team became internationally famous following the release of the 1988 movie <i>Bull Durham</i>.</p>	
<p>R.6449.5 <u>Object Name:</u> Carolina Hurricanes foam hockey puck</p> <p>This puck given out by Carolina Hurricanes players at their welcome back parade at RBC Center following their 2006 Stanley Cup win. The Carolina Hurricanes were formed in 1971 as the New England Whalers (eventually becoming the Hartford Whalers). They were relocated to North Carolina in 1997 and rebranded as the Hurricanes. They first advanced to the Stanley Cup playoffs in 2002 where they were defeated by the Detroit Red Wings. In 2006, they won the Stanley Cup by beating the Edmonton Oilers. The Hurricanes' Stanley Cup championship marked the first professional major league sports title for a team from North Carolina- they were also the first NHL team to win the Stanley Cup despite losing at least nine playoff games that year.</p>	
<p>Receipt #: R.6449.6</p> <p><u>Object Name:</u> Wilson Tobs souvenir cup</p> <p>The original Wilson Tobs (short for "Tobacconists") played between 1908 to 1973. The current team is part of the Coastal Plain League, an NCAA-sanctioned collegiate summer baseball league, which was founded in 1997. The Tobs were one of the original teams in that league. In 2005, the Tobs were named CPL Organization of the Year</p>	

Receipt #: R.6449.7

Object Name: Buies Creek Astros souvenir cup

One of the only made (if not the only) designs representing the Buies Creek Astros, who were the placeholder Single-A team that played at Campbell University's baseball stadium, while the single-A Astros (later known as the Fayetteville Woodpeckers) were having their downtown Fayetteville stadium built.

The Fayetteville Woodpeckers are a Minor League Baseball team of the Low-A East and the Low-A affiliate of the Houston Astros. They are in Fayetteville, NC and play their home games at Segra Stadium. From 2017 to 2018, the team was known as the Buies Creek Astros and played on the campus of Campbell University in Buies Creek. They were members of the Carolina league from 2017 to 2020. The Houston Astros began to scout locations for a baseball stadium to locate a team in Fayetteville in April 2016. In August of 2016, a two-team expansion to the Carolina League was approved, with the first franchise assigned to Kinston, NC. The Fayetteville City Council approved plans to build a new stadium by 2019. This required the team to find a temporary location to play the 2017 and 2018 seasons. The Buies Creek Astros won the 2018 Carolina League championship.



Receipt #: R.6449.8

Object Name: T-shirt from Greensboro Swarm Inaugural Game

Greensboro Swarm is part of the NBA G League and affiliate of the Charlotte Hornets. The team was founded in 2016 and plays Greensboro Coliseum Fieldhouse



Museum of the Albemarle

1) Receipt #: R2473.1-5

Source: Donation, Mrs. Carol Adams

Object Names: Four blessing rocks (R2573.1-4) and sign (.5)

Date made: 2020

Historical Significance:

The four rocks were painted by the donor. Each rock is very colorful and has a blessing written on each. Donor states,

“In March of 2020, when everything came to a halt because of the pandemic, so many people were feeling isolated and discouraged. But the one thing we could do was get outside. I came up with the idea of painting fun and encouraging messages on rocks and putting them by my mailbox to give people something to look at as they walked by. I wanted to let people know how blessed we really were even though it was hard to see it at the time. I added the sign with the offer to take one if they needed encouragement! I put about 15 rocks out that first time, and I didn't expect it to go very far, but evidently lots of people needed encouragement! The idea spread, and soon the rocks were showing up at mailboxes all over the neighborhood. To date I have probably painted 200-300 rocks. Neighbors I might not have otherwise met have shared great stories about how they found just the right rock, or how much they enjoy walking around the neighborhood seeing where all the rocks are placed at other people's mailboxes. I'm still at it, and still being blessed every day watching people (kids and adults) all over the neighborhood stop and look for just the right rock!”

Reason for collecting & Potential Use: these objects will go into a display relating to the COVID-19 pandemic.



2) Receipt #: R2503.1

Source: Donation, Nancy J. Farmer, with stipulations that state, “Through recent contact on other decoy donations with Ken Howard, the director of state history museums and Don

Pendergraft, the director of regional state of North Carolina Museum's they agreed to exhibit this decoy in perpetuity."

Also, the incoming temporary receipt also states, "As agreed-an acknowledgement of gift will be displayed with decoy inside case: Gift from A. Everett James Collection of NC Decoys."

Object Name: Alvira Wright ruddy duck decoy in old working black overpaint with two minor cracks in the neck.

Historical Significance: Decoys represent the traditional hunting culture prevalent in northeastern North Carolina. The decoys makers were hunting guides, watermen, and farmers who lived around the Currituck, Albemarle and Pamlico sounds. The earlier decoys in the collection are representative of the Market Hunting period, later banned due to new conservation laws. The later decoys were carved for the early tourism of hunting waterfowl, established to accommodate people who traveled to numerous hunt clubs in the region.

According to Leland Little, "Alvira Wright is widely regarded in the top five of the best decoy makers to ever come from North Carolina. He was a gifted boat builder, and he carved his decoys like he built his boats with wide sterns and flowing lines. His decoys are sculptural masterworks."

Reason for collecting & Potential Use: This decoy will be displayed in a case next to the shad boat hanging in MOA's lobby. The shad boat was constructed by Alvira Wright as well. The decoy will be on display with additional decoys from a previously donated collection (A. Daughtridge).



3) Receipt #: R2491.1

Source: Donor, Joseph T. Jenkins

Object Name:

Carved wooden loon by Oma Otis Spencer from Beaufort/Washington Counties. Made of pine.

Date made: ca. 1955

Historical Significance: Michael Ausbon wrote an article in the winter 2020 Circa magazine regarding the acquisition of a folk art container also made by Oma Otis Spencer. Mr. Ausbon notes that Spencer is a "storyteller for wood, coaxing each story to the surface." Ausbon also states, "Spencer-an accomplished builder-had a deep, symbiotic relationship with wood. As a

wood carver, he skillfully brought figures forth from the wood with his chisel and mallet, fashioning them into beloved treasures for his family and friends. Spencer did not create his work for profit or fame, but for personal satisfaction...He carved wood to satisfy his soul...Spencer was a visionary who saw stories held within wood reflective of his imagination.”

Relevant holdings in current collections: stated above, a folk-art container made in ca. 1955

Reason for collecting & Potential Use: for use in upcoming exhibit, Crafted from Wood.



4) **Receipt #:** not yet in-house

Source: Donor, Alan Robert Anderson

Object Names: Screw pile tip, made of cypress

Date made: In the range of Mid-1800s to 20th century

Historical Significance:

Donor states, “According to the article (1936 *The Roads Machinery News*) it infers that the one shown in the photo was the only, however not only do I have one, but I have information that there were actually three, one of which was given to Mr. E. F. Craven, one to a Buck Taylor of Raleigh and the third was given to my grandfather (F. Yount who was the Bridge Maintenance Supervisor in eastern NC in the early 1900s) and later to my mother. It was my mother’s wish that the one currently in my possession was to be given to the Museum of History. I attempted to try and locate the one give(n) to Mr. Craven, however the company is no longer in business and I was unable to locate anyone who remembered seeing it after the company closed.” The article, in referencing to another screw pile tip, states that exact age and builder of the bridge are both unknown, however, older locals had stated in 1934 when the bridge was replaced that it had been there for 100 to 150 years.

This is one of three wooden screw piles that were saved from the Cross Landing bridge in Tyrrell County (Scuppernon River, off State Road 1105, southwest of Columbia). Unlike today where bridge builders have the luxury of machinery like motorized pile hammers, this hand carved cypress screw pile would have been manually screwed into the earth so it could serve as the foundation of the bridge. Finding piles that were once used to support bridges is not uncommon, but they are almost always made from metal. This pile being wooden is extremely rare and has been very well preserved. This pile is 17” in diameter at its widest point, 72” long

and weighs around 100 pounds. This is 3 or 4 feet shorter than its original length due to it being sawed off and it is still a mystery how something that size was screwed into the ground with the technology available. The screw shape of the pile is common for early bridges and would have been the technique used at the River Bridge site north of Elizabeth City.

Reason for collecting & Potential Use: Very rare artifact. According to Nathan Henry with NC Office of State Archaeology, Underwater Unit, “Barge mounted pile drivers are described historically, and maybe the screw-tip would work while driving the pile into softer sediment. Although obviously utilitarian, someone put a good bit of effort into making the artifact, so there has to be a story there.” He also stated that wooden ones were rare.



5) Receipt #: R2474.1 Political Sign

Source: Donation; Randy Krainiak

Object Names: Re-elect Randy Krainiak. Paid for by Randy Krainiak, political sign.

Historical Significance:

Used by Randy Krainiak of Camden County in his successful 2019 run for Camden County Commissioner, Courthouse District.

Dimensions: 24" x 1/8" x 18"

Date: 2019

Relevant holdings in current collections: MOA collects objects in relation to politics in northeastern NC.

Reason for collecting & Potential Use: these objects will go into a display relating each decade or politics.



6) Receipt #: R2497.1-7

Source: Donation, Lynette Sawyer

Historical Significance:








Lynette Sawyer and her brother Nathan D. Sawyer Jr. and her sister Nannette Sawyer used these Halloween items in the mid-1960s into the early 1970s in Harbinger, Currituck County. They also wore them to Griggs Elementary School for Halloween events. The Daisy Mae mask which is drawn on was probably drawn on by Lynette. One of the paper trick or treat bags has Nathan's name written on it.

By the 20th century Halloween was popularized in the US. Pre WWII-Halloween was a holiday more known for adults and older kids being reckless and performing all kinds of pranks. The reputation changed after the war with the baby boom and Halloween became more centered around younger kids and Trick or Treating. Traditional costumes (witches, ghosts, etc.) were already common but increase in tv, movie and comic stars at this time (50s and on) influenced more companies to get licensing for costumes of popular characters.

Halco, part of J. Halpern Company, was one of the companies to participate in this. The Green Giant is a good example. Halco was a front runner in the Halloween costume licensing game. In the 20s and 30s they were already creating costumes of popular characters (Popeye and Mickey Mouse). By the 60s and through the next two decades, the Ben Cooper Co. dominated Halco and everyone else in costume sales when the desire for ready to wear, cheap store-bought Halloween costumes was at its peak. Costumes like these seem to have gone out of popularity by the mid-90s. Possibly because of better quality costumes becoming more widely available.

Reason for collecting & Potential Use: Would be great addition to our small Halloween collection of pumpkins. Collection from outlying area of Currituck County. Family of three children and what they would have worn at Halloween.

<p>Object Name: R2497.1 – paper Trick-or-Treat bag (flying witch) Date Made: 1965-1975</p>		
<p>Object Name: R2497.2 – paper Trick-or-Treat bag (sidewalk, fence, kids) Date Made: 1965-1975</p>		




<p><u>Object Name:</u> R2497.3 – plastic Trick-or-Treat bag</p> <p><u>Date Made:</u> 1965-1975</p>		
<p><u>Object Name:</u> R2497.4 – blonde princess plastic mask</p> <p><u>Date Made:</u> 1965-1975</p>		
<p><u>Object Name:</u> R2497.5 – ghost plastic mask</p> <p><u>Date Made:</u> 1965-1975</p>		
<p><u>Object Name:</u> R2497.6a&b – Daisy Mae plastic mask and cardboard costume box</p> <p><u>Date Made:</u> 1965-1975</p>		
<p><u>Object Name:</u> R2497.7a&b – Jolly Green Giant plastic mask and cardboard costume box</p> <p><u>Date Made:</u> 1965-1975</p>		





THE NORTH CAROLINA MARITIME MUSEUM SYSTEM



NC Maritime Museum - Beaufort:

1) **Receipt #:** Collection of Nautical Time Pieces

Source: Bequest from the Estate of Richard Page. Items selected in 2011.


<p>1) Object Name: deck clock, Seth Thomas, 7" diameter w/black face, Bakelite case, 8-day</p> <p>Date Made: 1942</p> <p>General Condition Assessment: good</p> <p>Value Estimate: \$275</p> <p>Historical Significance: US Navy Mark I, used during WW2</p> <p>Relevant holdings in current collections: only one of this type</p> <p>Reason for collecting & Potential Use: exhibit, only one of this type.</p>	
<p>2) Object Name: Ship's clock, Smiths Astral, London</p> <p>Date Made: 1915-1930</p> <p>Historical Significance: 8-day, single wind 7" diam, WW1 era, Engine Room</p> <p>Relevant holdings in current collections: only English, unique</p> <p>Reason for collecting & Potential Use: exhibit,</p>	
<p>3) Object Name: Yacht chronometer, Waltham, gimballed, double boxed</p> <p>Date Made: 1919</p> <p>Historical Significance: high quality, none-military use</p> <p>Relevant holdings in current collections: none like this, rare</p> <p>Reason for collecting & Potential Use: exhibition</p>	



<p>4) Object Name: Shipstrike clock, Seth Thomas, 30 hour, brass, 6”</p> <p>Date Made: ca. 1895</p> <p>Historical Significance:</p> <p>Relevant holdings in current collections: earliest</p> <p>Reason for collecting & Potential Use: exhibition</p>	
<p>5) Object Name: Ship’s clock, Seth Thomas, 7.5” dial, silvered, bakelite</p> <p>Date Made: 1942</p> <p>Historical Significance: U.S. Maritime Commission, military dial, WW2 w/ radio silence zone markings, Engine Room designation.</p> <p>Relevant holdings in current collections: only one like this</p> <p>Reason for collecting & Potential Use: exhibition</p>	
<p>6) Object Name: Ship clock, Chelsea, Boston, MA</p> <p>Date Made: ca. 1940</p> <p>Historical Significance: 9.5” diam, 8-day, military time</p> <p>Relevant holdings in current collections: only Chelsea</p> <p>Reason for collecting & Potential Use: exhibition</p>	
<p>7) Object Name: Miniature Boat clock, Seth Thomas, 4.5” diameter</p> <p>Date Made: 1942</p> <p>Historical Significance: U.S. Navy Mark 1 boat clock, WW2</p> <p>Relevant holdings in current collections: only boat clock- weatherproof mounting</p> <p>Reason for collecting & Potential Use: exhibition</p>	

<p>8) Object Name: Oil painting, <i>Civil War Sidewheel Steamer, 1856</i> by Paul Hee Date Made: 1999-2009 Historical Significance: prominent maritime artist from Beaufort, 1927-2011 Relevant holdings in current collections: TE2009.1, previous exhibit displaying 24 Paul Hee paintings from 2009-2010 Reason for collecting & Potential Use: exhibition</p>	
<p>Receipt #: Object Name: Oil painting <i>Great White Fleet War Ships</i> by Paul Hee (1927-2011) Date Made: 1999-2009 Historical Significance: maritime artist from Beaufort, showing famous 1907-09 naval journey Relevant holdings in current collections: TE2009.1, previous exhibit displaying 24 Paul Hee paintings Reason for collecting & Potential Use: exhibition, prominent maritime artist.</p>	

2) Collection of Boat Models

Source: Purchase, Robert Tuttle (915 South Peace Haven Road, Winston-Salem, NC 27103)

<p>1) Object Name: Boat model, <i>Muriel</i> Date Made: 2014; represents boat at end of its life, 1935-2014; boat that brought the fish back to the fish house (run boat) Historical Significance: Scale model Core Sounder boat, used in Atlantic, NC w/documentation Relevant holdings in current collections: nothing like this Reason for collecting & Potential Use: Can be used in the upcoming commercial fishing exhibit</p>	
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<p>2) Object Name: Boat model, <i>Old Salt</i> Date Made: 2014 Historical Significance: scale model Core Sounder, used in Atlantic, NC and outfitted for long-haul fishing in Core Sound w/documentation Relevant holdings in current collections: only folk models and none of this particular boat Reason for collecting & Potential Use: Can be used in the upcoming commercial fishing exhibit</p>	
<p>Object Name: Boat model, <i>Jean Dale</i> Date Made: 2015 & represents boat's condition in 2015 Historical Significance: famous local fishing boat, extant, one of the earliest (1946), example of a classic Harkers Island Core Sounder configured for sink netting around Cape Lookout Relevant holdings in current collections: none of this famous boat Reason for collecting & Potential Use: Can be used in the upcoming commercial fishing exhibit.</p>	

3) Object Name: components from the boat *Muriel*, ship's wheel including steering assemblage and throttle, piece of dashboard with gauges, compass, 2 light fixtures

Source: Donation, Robert Tuttle

Date Made: 1935-50

Historical Significance: These items came off the *Muriel*, a local fishing vessel, a Core Sounder built by the Fulcher family in Atlantic, NC. Used in tandem with *Old Salt*, it was outfitted as a run boat to bring fish back from the fishing boat to the fish house for processing. In December, we presented models of these 2 boats. Now we have received some original parts from one of them. This fishing boat did not survive.

Reason for collecting & Potential Use: likely exhibition in upcoming commercial fishing exhibit.



4) **Object Name:** poster, Seafood Festival

Source: Donation by Friends of the Maritime Museum

Date Made: 1997

Historical Significance: Large local festival which brings thousands of visitors each summer to the region. Held at the Morehead City waterfront.

Relevant holdings in current collections: other Seafood Festival posters

Reason for collecting & Potential Use: we do not have one from this time period in the collection; useful for variety of exhibits here at Maritime Museum.



NC Maritime Museum – Graveyard of the Atlantic: Hatteras

1) Object Name: 2 framed acrylic paintings by Wayne Fulcher, 18" x 24"

Source: Donation, Cheryl Saher

Date Made: 1965 -1985

Historical Significance: Well-known Buxton artist from an old Hatteras family (1939-2016), showing local scenes.

Relevant holdings in current collections: no paintings by Wayne Fulcher, but we have a few other paintings depicting local scenes.

Reason for collecting & Potential Use: Director would like to use for exhibits



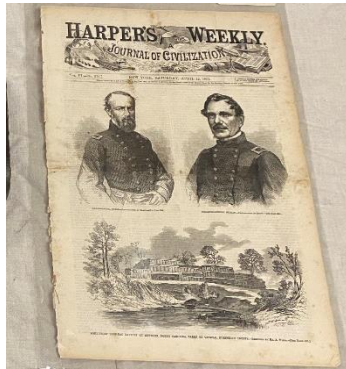
North Carolina State Historic Sites

Objects approved for accession by Historic Sites Collections Committee February 25, 2022

Objects approved for accession by the NCSHS Acquisitions Committee February 25, 2022

Proposed Accessions

1) Receipt Number: HST.2502



Object Name: Newspaper

Donor: Found in Collection

Site: CSS Neuse Civil War Interpretive Center

Date Made: April 1862

Description: Paper; *Harper's Weekly* newspaper; includes an article about the Battle of New Bern, as well as an article about a battle of the first two ironclads in American waters at Hampton Roads, Virginia

Reason for collecting & Potential Use: Piece serves as primary source material for a North Carolina battle and ironclad combat. For research and exhibition.

Relevant holdings in current collections: None.

2) Receipt Number: HST.2503

Object Name: Collection of Civil War artifacts

Donor: Mr. Ralph Linley

Site: CSS Neuse Civil War Interpretive Center

Date Made: 1860-1900

Description: Collection includes fuse punch; priming wire; leather thumbstall; box of fuses, boxes of primers, loose primer, German primer, Navy fuse box with (20) fuses and quills, metal quill box, wooden handle and rope for firing artillery, and paper fuse.

Reason for collecting & Potential Use: Pieces will be used in new permanent exhibit at Neuse to interpret weaponry of the Civil War. For research and exhibition.

Relevant holdings in current collections: None.





3) Receipt Number: HST.2504



Object Name: Street sign

Donor: City of Raleigh

Site: NC State Capitol

Date Made: 2000-2020

Description: Metal; rectangular green street sign with white lettering and trim; text reads “Aycock”; from Aycock street in downtown Raleigh, NC.

Reason for collecting & Potential Use: Sign was removed after Raleigh City Council voted in May 2021 to rename Aycock Street “Roanoke Park Drive.” Piece will assist in interpreting protests and activism—much of which took place on State Capitol grounds—in the wake of the murder of George Floyd in the summer of 2020. For exhibition.

Relevant holdings in current collections: None.

4) Receipt Number: HST.2509.1



Object Name: Rocking Chair

Donor: Ms. Brenda Spruill

Site: Historic Edenton

Date Made: Circa 1880

Description: Wood; cylindrical top rail; plain, slightly curved back; slightly curved arm rests with seven turned posts between curved back leg and turned front leg; seat curves downward and has scrolled edges; turned front stretcher and plain back stretcher; plain rockers.

Reason for collecting & Potential Use: Piece will be used to assist in interpretation of Keeper’s quarters in 1886 Roanoke Lighthouse. For research and exhibition.

Relevant holdings in current collections: None.

5) Receipt Number: JIA.0.1-572

Object Name: Collection of household furnishings and fine art

Donor: James Iredell Association

Site: Historic Edenton

Date Made: 1750-1850

Description: Collection features period furniture, rugs, ceramics, paintings, silver, textiles, tools, books, and more. Pictures below are representative of the collection. **A complete inventory of the collection is below.**

Reason for collecting & Potential Use: Pieces represent the entirety of the collection owned by the James Iredell Association, whose items have made up the vast majority of the furnishings in the James Iredell House at Historic Edenton since 1972. For continued exhibition and research.

Relevant holdings in current collections: None.



INVENTORY

James Iredell Association

Loan to Historic Edenton State Historic Site

February 2022

Loan #	Item / Any Previous Number
JIA.0. 1	Bedspread; white; hand-knitted; "Kitten's Ears"; Ca. 1872 / IRE72.1.3
.2	Candlestick; saucer base; push-up/IRE72. 1.4
.3	Bed; Sheraton; tester; 4-poster; walnut; eastern VA; 1790-1810/IRE72.1.5
.4	Dust ruffle; white cotton [reproduction]/fRE72. 1.6
.5	Bolster case; white muslin [reproduction] /IRE72.1 .7
.6	Bolster; cotton mattress ticking [reproduction] /IRE72.1 .8
.7	Sheet; white cotton; double [reproduction] /IRE72. 1.9
.8-9	Chairs (2); rod back; 4 spindles; plank seat/IRE72.1.11-12 & L.1981.11.132- 133
.10	Chair; Dutch or Queen Anne country style; rush seat; early 18th cent./IRE72.1.15
.11	Chair; Windsor/IRE72.1.16
.12	Musket; "Brown Bess"; century/IRE72.1.17 & L.1981.11.123
.13	Mirror; dressing; mahogany; English; ca. 1800/IRE72.1.18
.14	Rug; Mahal; IndianIRE72.1.19
.15	Portrait; James Iredell; framed; by Mrs. Richard Dixon; 20th century/IRE72. 1.20

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- .16 Pitcher; blue & white; c. 1860/IRE72.1.21
- .17 Bowl; blue & white; English; Genoa pattern; c. 1840/WE72. 1.22
- .18 Foot warmer; pewter; marked "I. Metzeer — Dimkelsbuhl" /IRE72. 1.23
- .19-22 Curtains (4); white cotton **[reproduction]** /IRE72. 1.24, A-D
- .23 Chest; American; mahogany; bow front; Hepplewhite; 1795-1805/IRE72.1.25
- .24 Canopy; bed; white cotton w/ fringe **[reproduction]** /TRE72.1 .27
- .25 Fender; fireplace; brass; pierced at top/IRE72. 1.28
- .26 Vases (2); A-B; pair/IRE72.1.29-30
- .27 Andirons; pair; brass; late **18th** century/IRE72.1.31, A-B
- .28 Fire tongs; brass, turned handle; iron blade; c. 1800/IRE72.1.32
- .29 Fire poker; brass, turned handle; iron shaft; c. 1800 /IRE72.1.33
- .30-31 Draperies; hall & stairwell **[reproduction]** /IRE72.1.34-35
- .32 Rug; Oriental; terra cotta, navy blue, & cream/IRE72. 1.36
- .33 Bookcase; painted pale greenish-blue; very large/IRE72.1.37 & L.1981.11.135
- .34 Blanket chest; country; ca. 1800; American; pine/IRE72.1.38
- .35 Blanket chest; American; pine; **19th** century/IRE72.1.39
- .36 Chair; rod-back; 4 spindles; plank seat/JRE72.1.40
- .37 Bracelet; jet; Hannah Iredell; late 18th early **19th** cent./IRE72.1.42 & L. 1981. 11. 138
- .38 Painting (copy); Christopher Gale/IRE72.1.43
- .39 Framed family record; pictures; & notations of James Iredell family/IRE72.1.44
- .40 Table; Pembroke; Hepplewhite; oval top/IRE72. 1.45 & L. 1981.11.24
- RETURNED TO CUPOLA HOUSE APRIL 2018 and not considered part of donation**
- .41 Map; black frame; Xeroxed copy of 1769 Sauthier map/IRE72.1.46
- .42 Coat-of-Arms; Iredell family; Hogarth type frame; 20th century/IRE72. 1.47
- .43 Award; Halifax Resolves Award presented to JIA, 1966/IRE72.1 .49
- .44 Crock; ceramic; American; gray-tan; glazed/IRE72.1.50 & L.1981.152
- .45 Framed copy of James Iredell's appointment by King George III as collector of customs at the Port of Roanoke, 1768/IRE72.1.51
- .46 Chest-of-drawers; 2 half-drawers; 3 full drawers; English; 1710- 1720/IRE72.1.52 & 1981.11.137
- .47 Chair; arrow back; rush seat/IRE72.1.53 & L.1981 .11.161
- RETURNED TO CUPOLA HOUSE APRIL 2018 and not considered part of donation**
- .48 Arm Settee; painted black; American; ca. 1830/IRE72.1.54 & L.1981.11.25
- .49 Draperies; Downstairs hall **[reproduction]** /IRE72. 1.55
- .50-53 Venetian blinds; Drawing room **[reproduction]** /IRE72. 1.56
- .54 Rug; Oriental; Malayan Sarouk/IRE72.1.57 & L.1981.11.30
- .55 Rug; Oriental; navy, rust, blues & beiges/IRE72. 1.58
- .56 Candlestick; brass; Queen Anne; octagonal base; English; cent./IRE72. 1.59
- .57 Picture; James Wilson, signer of Declaration of Independence from Pennsylvania; associate justice w/ Iredell/IRE72. 1.60
- .58-60 Books (3); Iredell's Digest Volumes 1-111; 1839/IRE72.1.61-63
- .61 Table; drop-leaf; American; mahogany; rope legs/IRE72.1.64 & L.1981.11.27
- .62 Chair; Chippendale; mahogany; seat recovered/IRE72.1.65 & L.1981.1 1.76
- .63 Desk; Chippendale; mahogany; English III {E72.1.66 & L.1981.11.36
- .64-65 Chairs (2); Hepplewhite; English; mahogany/IRE72. 1.67-68
- .66 Table; tilt-top; NC; 18th century/IRE72. 1.69 & L. 1981.11.24
- .67 Portrait; unknown gentleman; buff coat; framed in reproduction frame /IRE72. 1.70
- .68 Inkwell; clay; w/2 quill pens/IRE72.1.71 & L.1981.11.71
- .69 Print; interior of home/IRE72.1 .72
- .70 Sofa; Duncan Phyfe & Empire styles/IRE72.1.73 & L.1981.11.66
- .71 Wing chair; Chinese Chippendale/IRE72.1.74 & L.1981.11.52
- .72 Candlestand; tilt-top; walnut; American; 1790-1800/IRE72.1.75 & L. 1981. 11.73
- .73 Candlestick; brass; marked "M w S 1" /IRE72.1.76

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- .74 Fire shovel; brass handle; iron shovel & shaft/IRE72.1.77 & L.1981.11.22
- .75 Fire tongs; brass handle; iron shafts/IRE72.1.78 & L.1981.11.23
- .76 Andirons; pair; brass; late 18th century/IRE72.1.79, A-B & L.1981.11.125-126
- .77 Fender; fireplace; brass; ca. 1810/IRE72.1.80 & L.1981.11.78
- .78 Candlesticks; brass; English; ca. 1820/IRE72.1.81, A-B
- .79 Portrait; Lord Dundee/IRE72.1.82
- .80 Engraving; James Iredell; by St. Memin/IRE72.1.83 & L.1981.11.136
- .81 Tankard; pewter/IRE72.1.84
- .82 Table; Pembroke; c. 1810; English; mahogany/IRE72.1.85 & L.1981.11.37
- .83 Print; English; John Boydell; River Po, Italy/IRE72.1.86 & L.1981.1.1.38
- .84 Andirons; brass [Williams collection]/IRE72.1.87, A-B & L.1981.34-35
- .85 Fender; fireplace; brass; English; ca. 1800/IRE72.1.88 & L.1981.11.33
- .86 Fire set; tongs, shovel, poker [Williams collection] /IRE72. 1.89-90 & L.1981.11.39, A-C
- .87 Kettle; brass; preserving; iron bail handle [Edenton Tea Party Chapter; DAR] /IRE72.1.91
L.1981.11.11
- .88 Table; drop-leaf; Hepplewhite; walnut [gift of Mrs. Lulie Kipps Summerell] /IRE72.1.92 &
L.1981.11.68
- .89 Rug; Oriental; 19th century/IRE72.1.93 & L.1981.11.8
- .90 Candlesticks (2); silver; Sheffield plate; Sheraton style; square base; English; 19th
century/IRE72.1.94, A-B & L.1981.11.13-14
- .91 Chairs (4); rodback; plank-seat; American [loan from Cupola House] /IRE72.1.95, A-D
RETURNED TO CUPOLA HOUSE APRIL 2018 and not considered part of donation
- .92 Butler's Tray & Stand; walnut; English [gift of Inglis Fletcher] /IRE72.1.98 & L.1981.11.12, A-B
- .93 Mirror; Sheraton or Tabernacle style; American; reverse painting of country scene; 1800-
1820/IRE72.1.99 & L.1981.11.32
- .94-101 Tea set; bone china; 19th century; English Staffordshire / IRE72.1.100 & L.1981.11.79-122
- .102 Plate; china; Chinese scene; rust and green/IRE72.1.101 & L.1981.11.129
- .103 Cup & saucer; English; blue; Chinese design/IRE72.1.102, A-B & L.1981.11.71
- .104 Pitcher; 19th century; cream size; white china w/ gold trim/IRE72. 1.103
- .105 Coffee pot w/ lid; lid has dog head design; "Warranted Trade Ironstone China/
John Edward"/IRE72.1.104, A-B & L.1981.11.128
- .106 Decanter w/ stopper; glass; hand blown /IRE72.1.105 & L.1981.11.47, A-B
- .107 Wine glasses (4); glass; possibly French /IRE72.1.106, A-D & L.1981.1.1.48-49
- .108 Platter; blue & white pattern; shell edge; possibly Liverpool/IRE72.1.107 & L. 1981.11. 10
- .109 Bowl; blue shell edge; oblong/IRE72.1.108 & L.1981.11.9
- .110 Salt spoons (2); gold-lined bowls; English [gift from Miss Violet Tredell] /IRE72.1.109, A-B
& L.1981.11.146-147
- .111 Jar; Celadon; Chinese; w/ lid and stand [gift of Mrs. Leland Plant]/IRE72.1.1.10, A-C & L.1981
.11.42, A-C
- .112 Bolster case; white cotton **[reproduction]** /IRE72.1.111
- .113 Feather mattress; American; century/IRE72.1.112
- .114 Mattress; 1950s/IRE72.1.113
- .115 Dust ruffle; white cotton **[reproduction]** /IRE72.1.1.14
- .116 Washstand; NY; c. 1820/IRE72.1.116
- .117 Coverlet; 19th century; machine-woven/IRE72.1.1.17
- .118 Butler's Desk; mahogany and mahogany veneer; 19th century [gift from Mr. Gib Perry]
/IRE72.1.119
- .119 Draperies (4); festoon & jabot pattern **[reproduction]** /IRE72.1.130, A-D
- .120 Draperies (4); festoon & jabot pattern; multi-color print **[reproduction]** /IRE72.1.131, A-D
- .121 Platter, creamware/L. 1981.11.1
- .122 Compotes (6), hand-blown [purchased by Edenton Woman's Club]/L.1981.11.2-7
- .123 Chairs (6), Chippendale side/L. 1981.11.15-21

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- .124 History of DAR Purchase of Iredell Property, framed/L.1981.1 1.26
- .125 Bowl, Oriental, round [HALL] /L.1981.11.28
- .126 Candlesticks (2), brass, Sheraton/L.1981.11.45-46
- .127 Candlesticks (2); Queen Anne, 1981/L. 1981.11.50-51
- .128 Lap desk, inlaid w/ mother-of-pearl, given by descendant/L.1981.1 1.53
- .129 Pen w/ pearl handle/L.1981.1 1.54
- .130 Books (3), tracts/L.1981.11.55-57
- .131 Mirror, Chippendale, '73/L.1981.11.58
- .132 Bowl, Oriental/L.1981.11.59
- .133 Rug, '72/L.1981.11.60
- .134 Portrait, miniature of James Iredell, Sr., oil on ivory/L.1981.11.61
- .135 Eyeglasses/L.1981.11.65
- .136 Books (2), Lester's United States, Volumes I & II/L.1981.11.69-70
- .137 Book, A Grammar of the French Tongue/L.1981.11.72
- .138 Rug, Oriental, '81/L.1981.11.74
- .139 Book, Olive Branch/L.1981.11.130
- .140 Chairs(2),slat back/L.1981.11.132-133
- .141 Jug, pottery/L.1981.11.134
- .142 Coat-of-arms, Iredell/L.1981.11.137
- .143 Slipper, worn by Mrs. Iredell/L.1981 .11.139
- .144 Shoe buckles; pair/L.1981.11.140-141
- .145 Handbag, cut steel beads/L.1981.11.142
- .146 Sash, striped/L.1981.11.143
- .147 Opera glasses/L.1981.1 1.144, A-B
- .148 Bible/L.1981.11.145
- .149 Salt holders (2), in case/L.1981.1 1.148, A-C
- .150 Thimble, gold, in case/L.1 981.11.149, A-B
- .151 Bench, pine [is this the same bench in the school house?] /L. 1981.11.151
- .152 Bowl, earthenware, blue and white [on loan from Mrs. Marcia Crandall, Edenton] /L.1981.11.153
- .153 Pitcher, earthenware, blue and white [on loan from Mrs. Marcia Crandall, Edenton]
/L.1981.11.154
- .154 Counterpane, 1797-1800 [on loan from M/M Herbert Nixon, Hertford]
/L.1981.11.157
- .155 Chamber set, 8-piece [on loan from M/M Frank Williams, Edenton]
/L.1981.1 1.158
- .156 Slate [on loan from M/M Frank Williams, Edenton] /L.1981.11.159
- .157 Portrait; James Iredell/L. 1981.13.1
- .158 Portrait; Hannah Iredell/L. 1981.13.2
- .159 Portrait, Frances Johnston Tredwell Iredell; painted by William Garl Brown [purchased from Mrs. Frances Jxedell Luther]/L. 1984.3.1
- .160 Spoons; coin silver; Bailly & Kitchen; PhiladelphialL.1985.3.1-6
- .161 Spoons; coin silver; Bailly & Kitchen; PhiladelphialL.1985.3.7-12
- .162 Forks; coin silver; Bailly & Kitchen; PhiladelphialL.1985.3.13-18
- .163-164 Candelabra; pair; Sheffield plate; 1800-1830/ L.1985.4.1-2
- .165-170 Iredell correspondence (originals and photocopies)/ L.1989.10.1-31
- .171 Cellarette; walnut; with mixing board and drawer; 1790-1800/L.1989.10.32
- .172 Coverlet; 19th century; hand-made; brownish/purplish color/L. 1989.10.33
- .173 School Master's Stool, 1810-1820/ L.1992.7.1
- .174 Spinning wheel, flax; 1711/ L. 1993.20.1
- .175 Quilt frame (set of sawhorses) ; from estate of Roy Leary, Blount Street, Edenton L. 1994.2.1
- .176 Quilt (Double Irish Chain); from estate of Roy Leary, Blount Street, Edenton/ L. 1994.2.2
- .177 Cruet Set; 1797, Ann & Peter Bateman, London, 6-piece/ L.1994.3.1

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- .178 Candle snuffer with tray; J. Gilbert, ca. 1812/ L.1994.3.2
- .179 Candle box; pine, American, 18th century/ L.1994.3.3
- .180 Epergne; Sheffield; ca. 1820; with one large and four small crystal bowls/ L. 1994.4.1-6
- .181-182 Napkins; linen; 18th century; 7 are dated "19" for "1819"/ L.1994.17.1-8
- .183 Pincushion; satin; date 1794 in needlework
- .184 Candlestand; Queen Anne; century
- .185 Stepping stool; Chippendale; poplar; 1780-1800
- .186 Utility table, pine, south side of James River, VA origin; 1810-1825
- .187 Utility chest, pine, Bertie Co. origin, 1790-1800
- .188 Utility chest, pine, dovetailed, Edgecombe-Nash Co. origin
- .189 Andirons; wrought iron; pair
- .190 Andirons; wrought iron; pair
- .191 Chair; can bottom, Northampton Co. origin, ca. 1825
- .192-193 Spoons (2); horn
- .194 Table; birdcage; tilt-top
- .195 Soup tureen w/ lid and tray; blue and white
- .196 China Set; 40 pieces; blue & white transferware; 1802-1828
- .197 Teapot; silver; English (London); 1784; Daniel Smith & Robert Sharp
- .198 Cream jug; silver; helmet shape; made by Martin Noxon; 1800-18 14
- .199 Table; mahogany; Sheraton; reeded legs; NY, 1800-1820
- .200 Andirons; brass; first quarter 19th century; double lemon pattern; previous repair [gift from Anne Rowe, John & Dorothy Graham]
- .201 Dough kneader; ca. 1825; from Taylor Brown
- .202 Tea caddy; mahogany and satinwood; ivory escutcheon; Sheffield pull; ca. 1790
- .203 Blanket; linen/wool; hand-loomed; NC ca. 1825
- .204 Coverlet; summer; white; hand-loomed; ca. 1800
- .205 Chair; oak; Hepplewhite; slip fabric seat; ca. 1800
- .206 Coffee service; coin silver; by Charles Lewis Boehme; 1799-18 12
- .207 Chest on Frame (Highboy); English; oak; circa 1760; stepped overhanging top; paneled sides; carved apron; two half-drawers over four full-length drawers, with original brasses; cabriole legs ending in Queen Anne feet. 71 3/4" H., 43 3/4" W.
- .208 Settle; English; oak; circa 1830; solid, paneled back; cyma-curved arms; turned front legs, square back legs; dull red leather upholstered seat. 71 3/4" L., 40 1/4" H., 26 3/4" D.
- .209-342 Books; 149 assorted leather-bound 18th to 20th century law books. See attached list.
- .343-460 The Edward Crawford & Marguerite Evans Williams kitchen collection
- .461 Linen Press; mahogany; English; 18 10-1820; two pieces; brass molding (replacement) on right door proper edge; decorative wood inlay border around doors and drawers w/ fan inlay on door and drawer corners (some inlay missing on upper right and lower left doors); dentil carving on crown molding; original block feet; period replacement brass pulls; 4 period removable shelves (2 are original); 4 drawers on bottom. Good condition; molding on back left of bottom section broken; large crack down left side of bottom section. Top 44Y 2" H., 48 5/8" W., 21 1/3" D. Bottom 35 1/8" H., 49Y 2" W., 21 3/8" D. Overall height 79 5/8". Price \$6,000.
- .462 Coverlet; three panel; 1800-1825; Bertie County; cotton/wool; cream, black, brown, blue plaid pattern; 85" x 80".
- .463 Coverlet; 3 panel; 1800-1825; Bertie County; cotton/wool; tan, brown, blue diamond pattern; 85" x 82".
- .464 Coverlet; three panel; 1800-1825; Bertie County; cotton/wool; tan, black, and rust red; 81" x 80".
- .465 Book; Laws of the State of North Carolina, 1791 by James Iredell; Edenton: Hodge & Willis, 1791; first edition; folio; full calf; 731 pages plus supplements. Good condition; edge worn and rubbed; 1" x '2" chip on top edge of front board; small chips and scuffs to binding; corners bumped; ink markings and small chips to pastedowns; paperclip mark to first leaf; text lightly damp stained w/ scattered foxing; chip to margin of next to last leaf; last leaf

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- torn; new spine; original labels re-used; L. 13", W. 8", D. 3". Price \$800.
- .466 Wing chair; English; Chippendale; 1760-1775; square legs; rear splayed legs; upholstered.
- .467 Side chairs (2); English; Chippendale; mahogany; pierced strap work splats; slip seats covered in modern Bargello work by Margaret Burch; straight legs; height 38 ¹/₂"; 1760-1775.
- .468 Corner chair; English; Chippendale; walnut and fruitwood; pierced splats; red slip seat; square legs; old worm damage; circa 1760; height 30 ¹/₂".
- .469 Coverlet; no description; see Treasury of American Design; Vol. 2, page 544.
- .470 Looking glass; embossed black gutta-percha frame; Queen Anne; distorted glass.
- .471 Shoe buckles; pair; men's; circa 1780; Sheffield silverplate over brass; 2 ³/₄" x 3".
- .472 Shoe buckles; pair; men's; circa 1780; pewter over brass; 3" x 1 ¹/₂".
- .473 Chair; side; ladderback; reed bottom; American; circa 1830.
- .474 Tape Loom; American; 1800-1825; lap size; w/2 shuttles.
- .475-476 Decanters (2); pair; Georgian; English; circa 1780; baluster w/3 ring neck; waist has a band of diamond cut semi-circles; fluted base; mushroom stoppers w/ similar cut.
- .477-478 Coasters (2); pair; Sheffield silver; circa 1820; leaf & flower border; silver button.
- .479-480 Whale Oil Lamps (2); pair; hand-blown glass; circa 1820.
- .481 Infant cap; fine linen or cotton
- .482 Infant dress; tone-on-tone vertical stripe
- .483 Infant dress; tone-on-tone plaid
- .484 Infant dress; appliquéd diamond border
- .485 Bodice; dress; silk; cream with green plaid
- .486 Capelet; silk; cream with green plaid
- .487 Dress; silk; cream with green plaid
- .488 Chairs (6); A-F; late **19th** or early **20th** century reproductions; Philadelphia style
- .489 Door stop; brass
- .490 Wall Vases (2); A-B; pair; cornucopia; English prattware; 1790-1800; ceramic
- .491 Perfume Box; French; c. 1820; parquet construction w/ rosewood & burl inlay
- .492 Vase; English prattware; c. 1790; figure of boy w/ arm around vase
- .493 Platter; Whieldon; 1760-1775; feather edge
- .494 Snuff Box; English; 1730-1740; gilded brass; oval
- .495 Garniture Set (3); A-C; English prattware; 3 3-fingered vases; c. 1810
- .496 Vases (2); A-B; English; c. 1815; pouch vases w/ scalloped tops
- .497 Bud Vase; English; c. 1810; molded; figure of cherub holding cornucopia
- .498 Chamber Pot; English; c. 1800
- .499 Water Cistern; Yorkshire, Leeds; 1780-1810; hexagonal w/ domed lid
- .500 Bowls (6); A-F; English; c. 1800
- .501 Sherry glasses (9); A-I; English; opaque twist stem; c. 1760
- .502 Salts (2); A-B; English; glass; c. 1810
- .503 Salts (2); A-B; Irish; glass; c. 1810
- .504 Oyster Dish; English; pearlware; ca. 1790
- .505 Knife Boxes; A-B; Pair; English; George II; mahogany; 1780-1800
- .506 Pier Mirrors (2); A-B; English; 1800-1810
- .507 Fire Screen; English; Chinoiserie; wood; c. 1800
- .508 Shades (2); A-B; pair; handblown glass; English or American; 1810-1820
- .509 Dish Ring; silver on copper; English; 1770-1780
- .510 Punch Bowl; porcelain; Chien Leung period; 1770-1790
- .511 Basin; porcelain; Chien Leung period; 1780-1790
- .512 Tiebacks (2); A-B; pair; brass; c. 1825
- .513 Tiebacks (2); A-B; pair; brass; c. 1825
- .514 Tiebacks (2); A-B; pair; brass; probably English; c. 1820
- .515 Tiebacks (2); A-B; pair; brass; American or English; c. 1825
- .516 Barometer; satinwood & mahogany; F. Molton, Norwich, England; c. 1815

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- .517 Spill Vases (2); A-B; pair; porcelain; Chinese; c. 1790
- .518 Tiebacks (2); A-B; pair; Bliston enameled brass; English; c. 1825
- .519 Tiebacks (2); A-B; pair; Bliston enameled brass; English; c. 1825
- .520 Tiebacks (2); A-B; pair; Bliston enameled brass; English; c. 1825
- .521 Tiebacks (2); A-B; pair; Bliston enameled brass; English; c. 1825
- .522 Mirror; mahogany & brass; English; 1775-1900
- .523 Pitcher; ceramic; c. 1800
- .524 Shade; hand-blown glass; American or English; 1810-1820
- .525 Writing Table; mahogany crotch veneer; NY; 1815-1823
- .526-.528 Prints (3); English; Scandinavian scenes; c. 1820.
- .529-.534 Prints (6); birds; hand colored; unframed; signed Geo. Edwards; c. 1750.
- .535 Lamps (2); A-B; pair; bronze argand; American; c. 1820-1830.
- .536-.547 Engravings (12); Curtis botanical water colors; 1794
- .548 Ladle; punch or soup; American Federal coin silver; 1800-18 13
- .549-.554 Sconces (6); wall; brass; with shades; 1800-1825
- .555 Looking glass; mahogany and gilded George III; 1770-1800
- .556 Chair; smoking or corner; lower Chesapeake, VA; mahogany; c. 1760
- .557 Bed; tall post; mahogany; Marlborough feet; c. 1780
- .558 Kettle stand; black walnut; c. 1780
- .559 Footstool; American Federal; mahogany with scrolled arms and saber legs; 1800-1825
- .560 Harpsichord; reproduction of 1742 Mahoon
- .561 Dining table; American; Sheraton Style; mahogany; 1795-1815
- .562 Shaving Stand; maple; Norfolk area; 1810-1840
- .563 Table; found in Perquimans Co., NC; drop leaf; walnut w/ yellow pine; c. 1760.
- .564 Table; Federal period; round w/ tripod feet; walnut; c. 1790-1810; "repaired Dec. 12, 1833 by W. Hays in Hertford."
- .565 Book; two volumes; History of North Carolina 1812; by Hugh Williamson.
- .566 Book; Thomson's Works Vol 1, 1743.
- .567 Teapot; Chinese Export porcelain; with lid; 18th century; verbal provenance of former ownership by Samuel Dickinson; large hairline web to body and glued repair.
- .568 Engraving showing the profile of Mr. James Iredell; very good to excellent condition; c. 1800
- .569 Engraving of the Iredell Family Coat of Arms; very good to excellent condition; c. 1800
- .570 Bowl and Pitcher; yellow and red floral decoration; c.1790-1810
- .571 Chamber pot with lid; canton pattern
- .572 Dinner knives (6) (A-F); silver; c. 1800 (ADDED 10/2/2019)

Deaccessions:

North Carolina Museum of History

Accession #: 1998.152.76

Object Name: Cadet Uniform, Randolph Macon Academy

Source: Estate of Martha Layton Winston, 1998

Date Made: ca. 1960

General Condition Assessment: Coat is very good, trousers discolored.

Historical Significance: Worn by Joel Layton Winston, formerly of Lillington now of Houston TX, who attended Randolph Macon Academy, 1960-63

Relevant holdings in current collections: Uniforms from Horner, Bingham, and Charlotte Military schools and early NC State ROTC

Reason for deaccession & recommended disposition: RMA is in Front Royal, VA. Winston did not go into the military and this collection includes a number of other things relating to him and his brother with a much stronger NC tie. There are other items in the NCMOH collection from military schools in NC that can be used to illustrate the story of military education within the state. Recommend transfer of the uniform to the Warren County Heritage Society in Front Royal, VA.



Deaccessions:

North Carolina Maritime Museum – Beaufort

1) Receipt #: MM2007.003.001

Object Name: ship's commode, early 19th century

Source: Jean Winberg (7 Easy Northshore Lane, Arapahoe, NC 28510)

Date Made: 18th century

General Condition Assessment: fair, some veneer delamination, replacement chamber pot

Historical Significance: unknown

Reason for deaccession: out of area- construction and use (European) & condition

Disposition: auction



2) Accession #: 1993.039.001-.012

Object Name: 11 Ship plaques and ash tray

Source: Rear Admiral James W. Davis, gift, signed Deed from 5/5/1993

Date Made: 1930--1965

Historical Significance: The first 9 are given by fellow commanders (their ships' plaques) as congratulations gifts; the last 2 were earned by Admiral Davis, a career naval officer, and the ash tray was a souvenir or gift from the U.S. Naval Academy where he trained.

Reason for deaccession: These have no NC connection except that Davis was born on Hatteras and retired to Carteret County. The vessels represented were used in other parts of the country/world. These have never been exhibited in almost 30 years.

Disposition: Transfer to Joyner Library at ECU, the institution that has his papers & photographs or to a US Navy Museum.

93.039.001 The USS Boston	
93.039.002 The USS Chilton	
93.039.003 The USS Conyngham	
93.039.004 The USS Holland	

<p>93.039.005 The USS Little Rock</p>	
<p>93.039.006 The USS Macon</p>	
<p>93.039.007 The USS Salamonie</p>	
<p>93.039.008 The USS Shangri-La</p>	
<p>93.039.009 The USS Trumpetfish</p>	
<p>93.039.010 Commander Amphibious Group Two</p>	

DNCR Accessions Committee Agenda – Spring 2022

<p>93.039.011 US Naval Mobile Construction Battalion</p>	 A wooden shield-shaped plaque with a circular emblem in the center. The emblem features a globe with a ship and the text "U.S. NAVAL MOBILE CONSTRUCTION BATTALION 1". Above the emblem is the word "AUGUST" and below it is the year "1963".
<p>93.039.012 Ashtray, US Naval Academy</p>	 A circular metal ashtray with a raised rim. The words "UNITED STATES" are inscribed along the top inner edge and "NAVAL ACADEMY" along the bottom inner edge. A small, illegible label is attached to the top of the ashtray.

Deaccessions:

NC State Historic Sites

Objects approved for deaccession by Historic Sites Collections Committee February 25, 2022

1) **Accession Number:** 1980.173.118 (FRAME ONLY)

Site: House in the Horseshoe

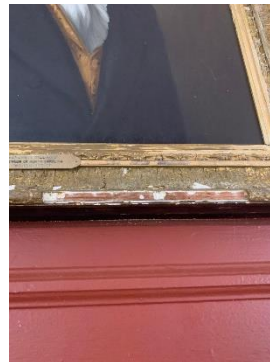
Source: Moore County Historical Association

Object Name: Portrait frame

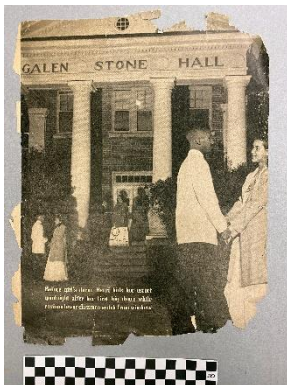
General Condition Assessment: Frame is in poor condition and unstable; many pieces are missing from left and bottom edges; while portrait is a copy from 1950s, frame is period.

Justification for Deaccession: Item has deteriorated beyond usefulness.

Proposal for Disposition: Deaccession; remove brass nameplate at bottom center of frame and affix to new frame; re-frame portrait with modern frame; put original frame into collections storage.



2) **Accession Number:** 1987.139.96



Site: Charlotte Hawkins Brown Museum

Source: Geraldine Burroughs/Angela Burroughs

Object Name: Magazine (article only)

General Condition Assessment: Edges are tattered and extremely fragile.

Justification for Deaccession: Item was mistakenly accessioned as “found on site” in 1987, but it was actually on loan from Geraldine Burroughs at the time.

Proposal for Disposition: Deaccession; return to lender.

3) **Accession Number:** 1988.283.2



Site: Charlotte Hawkins Brown Museum

Source: Mr. Gary Newsome (vendor)

Object Name: Table

General Condition Assessment: Table is in poor condition and structurally unstable due to damage from wood-eating insects.

Justification for Deaccession: Item has deteriorated beyond usefulness.

Proposal for Disposition: Deaccession; destruction.

4) **Accession Number:** 1988.283.3



Site: Charlotte Hawkins Brown Museum

Source: Mr. Gary Newsome (vendor)

Object Name: Table

General Condition Assessment: Table is in poor condition and structurally unstable due to damage from wood-eating insects.

Justification for Deaccession: Item has deteriorated beyond usefulness.

Proposal for Disposition: Deaccession; destruction.
